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ABSTRACT

A music specialist presents guidelines for using music to help integrate handicapped children into mainstreamed settings. Basic concepts regarding the nature of disability and the possible options for mainstreaming are considered. She addresses eight types of problems which may be exhibited by handicapped students and suggests musical ideas for each type: physical problems, sensory problems, perceptual/processing problems, motor problems, communication/language problems, cognitive problems, behavior problems, and social problems. A final section addresses the awareness, attitudes, methods and materials, and teaching strategies necessary for adapting music to the mainstreamed setting. (CL)

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ARTS IN SPECIAL EDUCATION PROJECT OF PENNSYLVANIA

MUSIC AND THE MAINSTREAMED CHILD: A PRACTICAL APPROACH

ELIZABETH K. SCHWARTZ

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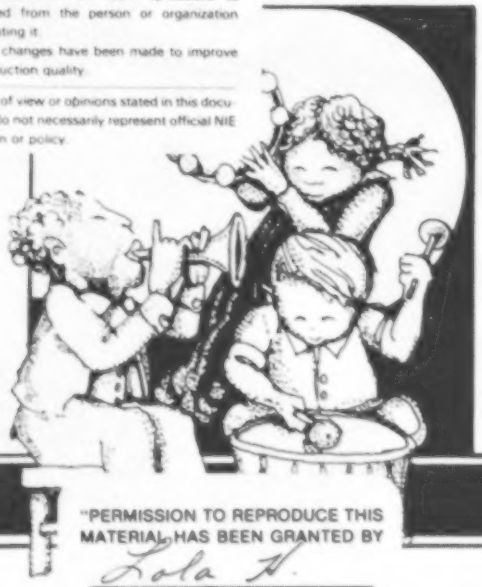

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Elizabeth Schwartz is a music specialist who trained with Sona Nocera at Crane School of Music and graduated with a bachelor's degree in Special Education Music. She went on to work with Clive and Carol Robbins at Rome School for the Deaf in New York. Beth has developed music programs for the multiply handicapped and learning disabled populations at rehabilitation centers, summer camps and in public schools that mainstream their special children. In 1979, she was invited to implement the Robbins' music curriculum for the hearing impaired at the Phoenix Day School for the Deaf in Arizona.

In addition to being a music teacher for special children, Beth has received training in music therapy at New York University. Currently, Beth is working to promote music programs for the hearing impaired and is serving as a music consultant for the Arts in Special Education Project of Pennsylvania.

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Introduction

One of the most inspiring stories of the spirit of mainstreaming was recently making headlines on sports pages across the nation. A young man, named Carl Josephs, was given the distinction of being named most courageous athlete of the year. He had been born with only one leg, and yet went on to play not only high school sports, but college football as well. Not only did he overcome his handicap, but he learned that he had an advantage over his two-legged foes who would lunge to tackle his legs, only to come up with an armful of air! It is the story of a person with an obvious disability and handicap, participating and thriving in the mainstream of human life.

It is probable that this could not have happened if he, his parents, teachers, and friends had not understood and helped him understand his disability. They had to *understand* not only his disability, but his abilities and capabilities as well. Second, he needed those who understood him, to help him *adapt* every day activities to minimize the effect of his disability and to help him develop unique strategies for living and learning. And third, those around him gave him the opportunity and support to *integrate* himself into the mainstream of society and life. This discussion of music and the mainstreamed child will focus on those three keys to successful mainstreaming—understanding, adapting and integrating...

UNDERSTANDING the mainstreamed child's abilities and disabilities,

ADAPTING music activities to best suit that individual child, and

INTEGRATING that child into the existing music program.

Understanding

The passage of Public Law 94-142 in 1975 brought significant changes to the lives of all disabled people as well as to public school educators. For the first time, disabled people were ensured of the right to a "free appropriate" education. For the several million handicapped children in the United States, a long battle for recognition and dignity had finally been won. For public school educators, the challenges were just beginning. Suddenly, large numbers of children with special learning problems were coming into the public schools. Often teachers and administrators were confused and unprepared for dealing with these children. Music and other special areas were chosen as prime activities for integration, often with disastrous results. But despite the problems, creativity and imagination slowly began to win out. New methods and materials were devised, and as teachers were given a chance to understand these students' needs and abilities, new ways of working with all students were found. Once the problems were clearly understood, music teachers discovered many innovative answers and began to see that music was an excellent forum in which special children could learn. Today, music teachers throughout the United States are finding that music education is very beneficial for the special student and can also provide a unique opportunity for both student *and* teacher to discover the joys of making music.

The first crucial understanding one must gain in working with special students is the realization that the child with a disability is not necessarily handicapped. A disability only becomes a handicap when it interferes with normal life functions. A child with cerebral palsy might be handicapped in the physical education classroom, but may function well above average in the academic classroom. There are many disabled children who have difficulty learning by traditional methods, and yet have a superior sensitivity to music. As "special" educators, we must learn to see the child first and the disability second. We must work to discover not only the child's weaknesses, but his/her strengths as well. Once we understand

the child's strengths and weaknesses, we need to see how they relate to his/her functioning in the music classroom. Perhaps you will discover that the child's disability will handicap him/her very little in the making of music. Perhaps you will discover several areas where his/her weaknesses will prevent him/her from participating fully in the music experience. *The job of the music educator who works with special children is to develop ways of working in which the child's disability is the least handicapping.* We need to find musical activities that provide for optimal musical growth for each child in the classroom. This ability to understand individual abilities and disabilities and to plan accordingly is what "special" education is all about.

In order to work this way, the music educator must not only understand the individual student, but understand music as well, that is, the essential elements that go into making music. For music teachers, these skills seem like second nature. For many special students, they are stumbling blocks that inhibit full musical participation. If children have trouble controlling their arm and hand movements, they will not be able to play the correct drum rhythm until we give them the opportunity to work on motor control. If children cannot read, we must find a way to help them learn the language of a song before they will be able to sing with the choir. Many special children have difficulty communicating through written or spoken language. Perhaps they could not tell you the name of a half note, but would have no difficulty playing it correctly. *The beauty of using music with special children is that it can be understood without language, without difficult abstract concepts, and can be experienced on many different levels.* It speaks to the humanness in *all* children, despite disability or handicap. They will understand and appreciate music simply by being given the opportunity to make music. The special music educator must rediscover the essence of music, and spend his/her time with special students giving them the chance to experience that essence of music.

Ideally, the music educator who works with special children understands each of his/her students' problems and skills, knows what skills need to be developed in order for that child to fully experience music, and then finds musical activities and ways of working that will address individual skills and problems while addressing musical goals. We each must do the best we can to acquire these seemingly super-human abilities. The next two sections will look more specifically at problems associated with special students, how those problems might affect their behavior in music, and some tips on selecting and developing music activities in mainstreamed classrooms.

Understanding and Adapting

Under Public Law 94-142, the following types of children are classified as handicapped: mentally retarded, visually impaired, hard of hearing, deaf, speech impaired, seriously emotionally disturbed, orthopedically impaired, those with health problems, deaf and blind, and specifically learning disabled. They are guaranteed the right to a "free appropriate" education in the "least restrictive environment." For many severely handicapped children, this least restrictive environment is in a special school designed to cater to one specific handicapping condition. For many other special children, educational needs are best met in a public school designed for exceptional children. But educators are finding that for a growing number of special children, the least restrictive educational environment is in a regular public school. Placement in regular public schools is commonly known as mainstreaming.

Each school district handles mainstreaming differently—some integrate all children into regular classrooms; some have small special classes or resource rooms that deal with special children during part of the day; sometimes special children are taught in "self-contained" classrooms and are integrated only in special areas like music and art. For the most part, special children that are mainstreamed in the public schools are there because they can function on a fairly normal level. Very often, mainstreamed children are only moderately handicapped.

Music educators in a public school with mainstreamed children will often see a variety of handicapping conditions in their classes. Many times the only information they will have on these students is the label that has been given according to the child's most obvious handicap. Regretfully, these labels often do more harm than good. The old adage, "What the teacher perceives, the child achieves," is particularly appropriate to the mainstreaming situation. Labeling a child can conjure up many stereotypical pictures, while giving no really useful information about the problems and skill levels of that particular child. The special music educator must go beyond the

labels and discover what particular weaknesses that child might have. You can get this information from talking to the child's classroom teacher, other school specialists, the child's parents, and most importantly from carefully observing the child in your classroom. I have found that problems experienced by special children in public schools generally fall into eight different areas: Physical Problems, Sensory Problems, Perceptual/Processing Problems, Motor Problems, Communication/Language Problems, Cognitive Problems, Behavior Problems, and Social Problems. There is much overlapping in these areas, so special children will usually have weaknesses in more than one area. The following charts briefly suggest specific problems in each of the areas, how these problems might show up in the music classroom, and some ideas for adapting musical materials to eliminate unnecessary obstacles to musical participation.

PHYSICAL PROBLEMS

Loss of use of limbs or other body parts

Inability to effectively control limbs

Body rigidity or limpness

Lack of stamina

Difficulty breathing

Problems forming speech sounds

Difficulty vocalizing

Musical Problems

Cannot hold instruments

Cannot control beaters, mallets or hand held instruments

Has difficulty playing correct rhythms or melodies

Cannot play long instrumental responses

Cannot participate in traditional movement activities

Has singing problems

Has pitch problems

Has difficulty articulating words in songs

Cannot sing long phrases

Has difficulty with wind instruments

Musical Ideas

Design activities that have short yet satisfying musical responses

Strap beaters to the child's hand with Velcro or sew a mallet onto a sock that can fit on the child's hand

Use a rubber door stopper or baby's teething ring to play autoharps or drums

Use easy-to-play instruments such as reed horns[1] or melodicas with tube extensions

Tape down autoharp key or tune guitar to one particular chord

Use larger drums and cymbals that are easy targets for the child to strike

Have another child hold the instrument where the special child will be able to reach it most easily

Fit the tempo of the musical activity to accommodate to playing of the special child

Provide adequate time for the child to play his/her musical response

Find ways that the child can experience movement on his/her own level, e.g., jumping with eyes, or running with fingers

Find songs that have room for "freesinging" responses on open vowels such as la or aah

Use songs with limited pitch material in the range of the special child

Ask the child to help you find ways for him/her to participate most fully in activities

[1] Reed horns, developed for use with special children by Dr. Clive Robbins, Music Therapist and Teacher. The horns are metal, valveless instruments that use a single-pitched reed. They are very easy to use and to blow. Available through Magna-Music Baton, St. Louis, Missouri

SENSORY PROBLEMS	Musical Problems
Difficulty hearing	Does not receive all the auditory musical information
Difficulty seeing	Hears only the instrument being played closest to him/her
Poorly developed kinesthetic sense	Has trouble hearing recordings and tapes
	Some musical sounds are out of hearing range (hearing impaired students)
	Some musical sounds seem distorted
	Cannot see charts or visual aids used in the classroom
	Cannot read from chorus music or from music textbooks
	Has difficulty visually locating instruments to play
	Cannot clearly focus on teacher or conductor
	Has balance problems that make movement activities difficult

Musical Ideas

Find out from an audiologist exactly what the child can hear

Insist that the child use the appropriate hearing aid

Use good quality instruments that produce sounds that will stimulate the child to use his/her hearing

Seat the child close to the source of the sound and where there will be the fewest sound distractions

Use musical activities where the musical sounds are clearly structured and auditorally understandable

Give the child instruments to play that are suited to his/her hearing range

Face the child directly when singing, speaking or giving directions

Find out from a vision specialist exactly what the child can see

Insist that the child use the appropriate glasses or other aid

Make "bold note" charts that the child will be able to see

Make sure that the child's line of vision is unobscured

Place yourself, instruments, and charts in the child's direct line of vision

Use brailie markings or colors to mark keys on autoharps, bells, or melodicas

Plan musical activities that are clearly structured and easily remembered

Design classroom setting that does not place obstacles in the way of movement

Make sure the student feels comfortable in the classroom setting before requiring movement independence

Alert students to any changes in the classroom environment

Use as much input from other senses as possible

Work with the students to find ways of minimizing the effect of the handicap

PERCEPTUAL/PROCESSING PROBLEMS

All senses intact; information not being correctly perceived and processed

Poor auditory awareness

Poor auditory discrimination

Poor auditory memory

Poor auditory sequencing

Inability to pick out individual sounds from among other sounds

Difficulty focusing visually

Poor visual discrimination

Poor visual tracking

Poor visual memory

Poor visual sequencing

Inability to pick out one visual symbol from among a group of symbols

Difficulty seeing spacial relationships

Difficulty with laterality and directionality—left/right, front/back, up/down

Difficulty understanding meanings of symbols

Musical Problems

Cannot remember rhythmic or melodic patterns

Has difficulty telling the different sounds of instruments

Has difficulty telling differences in melodic or rhythmic patterns

Has difficulty in remembering the order of words in a song or the order of instruments in a musical piece

Cannot pick out one instrument sound when many are playing

Cannot distinguish different vocal parts in a song

Has pitch problems

Gets "lost" in the middle of an activity

Cannot focus on charts or music being used

Has difficulty understanding the relationship between sound and musical symbol

Has trouble moving eyes from left to right and top to bottom when reading music or words

Has difficulty seeing the differences in visual symbols, e.g. eighth note vs. quarter note

Has difficulty remembering the order of visual material such as which instrument plays next

Cannot see similarities or differences in notated musical phrases

Cannot keep place when reading music without help

Has difficulty with musical concepts such as high/low or up/down

Has trouble reading the words to songs

Musical Ideas

Use as much sensory input as possible when teaching a new activity—movement, visual aids, auditory cues, etc.

Begin with activities that require short, simple musical responses

Use songs and instrumental pieces that are clearly structured and have a simple form

Use musical activities that have much repetition

Use uncluttered and clearly structured charts and visual aids

Try other forms of notation such as colored notation or pictures of the instruments if the child does not respond to traditional notation

Plan fun, musical activities that challenge the child to be auditorally and visually aware

Use "cumulative" songs to develop sequencing skills

Give the child many different opportunities to practice perceptual skills by planning lots of activities that work on the same problems

Always provide small challenges that promote developmental growth

MOTOR PROBLEMS

Poor coordination—eye/hand, eye/body, etc.

Difficulty with gross motor skills

Difficulty with fine motor skills

Poor spatial awareness

Poor body awareness

Difficulty starting and stopping movements (perseveration)

Musical Problems

Has difficulty holding and manipulating beaters, mallets and other small instruments

Has trouble playing instruments correctly (e.g., misses the metal bar on the resonator bell)

Plays late or at the wrong time

Has difficulty with basic locomotor movements (skipping, running, etc.)

Has problems following or maintaining a basic beat

Cannot coordinate rhythmic movements

Has trouble performing more than one task at a time such as singing and playing

Has difficulty controlling the beginning and ending of his/her playing

Musical Ideas

Plan musical activities that use short simple instrumental responses such as one drum beat

Have several different size beaters available so that each child can find one that he/she can manipulate

Plan activities that give the child a chance to explore and then refine gross motor skills

Use music that allows the child to respond in his/her own time

Physically "present" the instrument to the child so that he/she will have every chance to play it correctly

Be ready to remove the instrument from the child's reach if he/she continues to play after the song has stopped (or quickly put your hands over the instrument to stop the sound)

Use musical accompaniment that reinforces the child's movements

Develop musical activities that give children chances to explore the space around them and their relationship to that space

COMMUNICATION/ LANGUAGE PROBLEMS

Difficulty vocalizing

Difficulty verbalizing

Poor vocabulary development

Difficulty with grammatical patterns

Reading and writing problems

Poor language reception

Difficulty expressing through language

Poor speech articulation

Musical Problems

Cannot sing

Has difficulty understanding vocabulary in songs

Has difficulty understanding instructions given by teacher

Has problems reading words written on the board or in textbooks

Has difficulty giving the required answers in writing

Has problems developing creative lyrics for songs or poems

Has trouble understanding directions in action songs

Has difficulty remembering words to songs or activities

Has difficulty expressing emotions through language

Has poor diction when singing

Musical Ideas

Give the child time to respond vocally—do not try to force vocalizations

Use songs that have space for free vocalizations on open syllables (such as ah, oh, la, etc.)

Use songs that have simple language and talk about events to which the child can relate

Use musical accompaniments that reinforce melodic rhythms and that follow natural speech inflections

Use harmonic material to reinforce the emotions expressed by the language in songs

Use musical activities that have lots of repetition or perhaps lyrics that change only one or two words per verse such as "Kumbaya"

Use movement and visual materials to illustrate language or concepts being introduced

Give the child lots of opportunity to experience and "do" before giving explanations or introducing concepts

If a child has difficulty writing, find other ways he/she can tell you what he/she knows besides the written word

Give directions and commands in simple, concise sentences

Teach the child ways to express emotions through language, e.g., teach a song about anger or sorrow

Use songs that will stimulate the child to want to learn and use language

Use the natural language of music to give the child another means of communicating

COGNITIVE PROBLEMS

Difficulty understanding abstract concepts

Problem generalizing information from one situation to another

Ineffective learning style

Inability to focus on important information

Difficulty understanding how parts relate to the whole

Musical Problems

Has trouble grasping more complex musical concepts such as harmonic relationships, etc.

Has difficulty applying learnings to a new activity or situation

Has difficulty finding creative answers to musical problems

Has trouble recalling musical information such as instrumental parts or songs

Has problems understanding musical form and seeing how parts relate to each other

Musical Ideas

Give the child many opportunities to experience and make music before introducing concepts

Design materials and activities so that the child can participate in music without having to verbalize concepts

Draw the child's attention to important information frequently

Provide musical activities that give the child a chance to learn how to learn

Use songs that will stimulate the child to use his/her memory

Design activities and songs in which the child can come up with his/her own answers such as question songs or creative movement activities

Make sure the form of musical activities is clearly structured and reinforces that form with as many sensory experiences as possible

Use music that gives the child a chance to think before responding

Plan lessons that will stimulate the child's musical imagination

BEHAVIORAL/ EMOTIONAL PROBLEMS	Musical Problems
Hyper or Hypo activity	Cannot keep up with class "energy"
Rigidity	Cannot slow down enough to attend to an activity unless highly absorbing
Low frustration threshold	Latches on to certain songs and/or instruments and wants only these
Impulsivity	Cannot wait or take turns with instruments
Easily Distracted	Has trouble organizing body/thoughts/emotions and seems to be "all over the place"
Disorganization	Cannot control emotions—"flies off the handle," laughs, or cries unreasonably
Inappropriate emotional reactions	Has difficulty controlling movements and cannot stop playing/singing
Perseveration	Has difficulty modulating behavior in order to play the full range of dynamics and tempos (e.g., always loud or always soft)
High level of anxiety	Has difficulty learning in music class due to preoccupation with emotional problems
Overly aggressive toward peers or authority	
Withdrawn	
Poor self-esteem	
Preoccupied	

Musical Ideas

Keep rules in the music classroom clear and specific and phrased in positive terms

Design musical activities that will keep the child engaged and interested

Treat participation in musical activities as a privilege that is earned by good behavior

Treat instruments and music with respect and let the students know they are expected to do likewise

Use activities and music that *you* enjoy and your enthusiasm will be picked up by the students

Use musical activities that give the child constructive ways to express emotions

Design activities in which the child has a chance to work at being successful

Give frequent, positive feedback to the students

Phrase criticism or praise as specifically as possible—"You played that eighth note perfectly!" rather than "That was good"

Vary challenging activities with fun, success-oriented activities

Plan activities that "stretch" the ability of the child to attend and participate in music effectively

Be aware of when a child's frustration level is almost reached and divert the child's attention before that point

Use harmonic and melodic material to stimulate constructive emotions or to give the child a chance to know that what he/she is feeling can be expressed through music

Provide opportunities for the child to experience musical leadership

Use music and activities that explore a wide range of emotions—anger, tenderness, pride, disappointment, friendship, etc.

SOCIAL PROBLEMS

Poor self-esteem and ego development

Limited attention span

Problems taking turns

Poor sense of cause and effect

Difficulty predicting outcomes

Inability to make independent judgements

Lack of sense of responsibility

Poor communication with peers

Difficulty functioning in a group

Problems listening to others

Trouble with cooperation

Problems accepting group roles such as leader or follower

Musical Problems

Has trouble attending to a musical task through to its completion

Has a difficult time waiting for his/her turn to play a musical instrument

Cannot understand how to treat instruments

Will not try new musical material

Has difficulty logically predicting what will come next in music or in the session

Cannot participate effectively because of fear of failure

Has problems participating in a musical group

Has problems with antiphonal responses—is not listening to others

Musical Ideas

Teach children how to handle and be responsible for the instruments

Provide opportunities in which students can freely express musical likes and dislikes

Plan to "stretch" attention spans in small increments

Use music in which taking turns is an integral part of the activity

Use music activities that alternate group work with individual work

Plan activities in which it is necessary to attend or listen to others, or those which require children to first listen and then respond

Let students experience leading and following in activities

Provide a musical atmosphere in which it is "safe" to try new things

Use musical activities in which a child must use his/her creativity and imagination

Use harmonic and melodic material to promote good feelings about the musical group and the child's place in that group

Provide students the opportunity to show appreciation for the musical abilities of others

Certainly, *all* children (and many adults) exhibit some of these problems occassionally. Students need help—understanding, adapting—in those areas which are consistently problematic for them. Through your own observation and talking with other teachers about the child, you can put together a picture that will clearly outline the problem areas that need to be addressed in music class.

Although it is important to remember that each child is unique, it can be helpful to see that there are some generalizations that can be made. A hearing impaired child will most certainly have sensory problems as well as communication/language problems. A child labeled learning disabled will probably have many perceptual/processing problems and perhaps some motor problems. A child classified as emotionally disturbed will have some behavioral and social problems. But each teacher must use these labels only as a jumping off point to discover the specific abilities and disabilities of each child that will affect their ability to participate fully in the music program.

The next section will discuss specific ways to adapt your music program to best meet the needs of all students in your classroom, and ways that special students can be integrated into the existing program.

Adapting and Integrating

Sona Nocera in her book, *Reaching the Special Learner Through Music*, says:

> The challenge to the music educator teaching special learners is in ensuring that music experiences provided are not only appropriate to the individual abilities of that child, but faithful to accepted music education goals for all children as well.[2]

Once we discover and begin to understand the individual abilities and disabilities of our students, how do we plan activities that make allowances for these individual differences while still working toward musical goals and objectives? The answer is not easy. Music teachers faced with this question must challenge their creativity and inventiveness to find solutions that work for them and their students in each unique situation. There are guidelines that can help you adapt your techniques and program to meet the needs of all the learners in your classroom. These guidelines can be separated into three categories—Awareness and Attitudes; Methods and Materials; and Teaching Strategies.

AWARENESS AND ATTITUDES

Recognize that music is a part of every child. Sensitivity to music comes in many different forms, all of which are valid. Respect the way each child reacts to music even if it may be different from traditional ways of responding.

Find ways in which every child can respond musically in a meaningful way. Do not overlook unique ways of making music just because they do not follow accepted musical practices.

Remember that actual participation in making music is usually more meaningful than listening to facts about music.

[2] Nocera, Sona. *Reaching the Special Learner Through Music*. Silver Burdett Company, Morristown, New Jersey, 1979, p.7.

Provide students with quality musical experiences using quality musical instruments. Try not to underestimate your student's ability to respond sensitively to many different types of music.

Treat music making as a very special, very fulfilling experience and your students will learn to respect and appreciate music.

Teach your students what they need to know rather than what you want to teach them. Plan from student's needs rather than pre-conceived ideas.

METHODS AND MATERIALS

Develop multi-level musical activities. Use pieces that have parts that range from very simple to musically challenging. This way you can have children on a variety of skill levels working at the same time.

Develop musical activities that use many different modalities of response within the same piece such as singing, playing instruments and movement.

Use music that allows for individual differences in responses. For instance, in working on rhythm patterns, use music in which one child can respond with a simple basic beat, while another must play a more complex, challenging pattern.

Plan activities that alternate group responses with individual responses. Create an atmosphere in which the group must listen to an individual, or the individual must listen to the group, before responding.

Use music in which instrumental parts have clear musical purpose. Never let instrumental playing become random or purposeless.

Instrumental parts should be musically satisfying on their own as well as in the entire musical context.

Challenge your gifted musical students with interesting parts, so you can concentrate your attention on students who might be having problems.

Buy quality musical instruments rather than cheap toys. These will be more motivating to all students.

Make use of visual aids to get students into making music as early as possible. Try pictures of the instruments to signify when to play and how many beats to play, or use colored notation to gradually ease students into playing standard notation.

Make one large class chart to use instead of individual copies so you can direct the focus of each student to the visual information more easily.

Charts and visual aids should be carefully planned and made so that each symbol directly and clearly reinforces the music. For example, in writing rhythm patterns, make sure that each measure is the same length and that the notes are put where the space between them reinforces the auditory space between the sounds.

This: Not this:

Use lots of visual and body cues when teaching a new piece. Point to the chart, cue with your eyes, hands, fingers, head, or feet. Make use of body language to give students extra information. For example, when playing a soft, delicate piece draw your body in toward the piano or guitar, expand your body out when playing louder or more forcefully, make your body go up when the melody goes up and down when the melody goes down.

As the child learns the music, gradually withdraw cues in order to foster musical independence.

Never do for children what they can do for themselves.

Let the students teach and conduct one another as they begin to learn the music.

Pair a weaker player with a stronger player so that they can help one another. Or give one child the job of cuing another child who might be having difficulty with a part. Then let them exchange roles.

Use a wide variety of instruments. A child might not like playing the bells, but will be very motivated to work on the cymbal part.

Choose songs that explore a wide range of emotional material: happy, sad, joyful, angry, proud, tender, quiet, proud, content.

Use harmonic material of accompaniments to motivate and stimulate interest in the music. Don't be afraid to try interesting or unusual harmonies. Learn to use different modes, scales, and styles of playing to set a mood or to stimulate emotions.

Select songs in which the melodies follow natural speech rhythms and inflections; this will help the special student learn faster and reinforce correct speech.

Use word settings that reflect the meaning of the words. For

instance when singing about up or down, the melody should go up for up and down for down.

Make sure the songs you pick have lyrics that will be of interest to the students. Special children will usually respond best to songs about things with which they are familiar or that they have experienced.

Incorporate the child's name or statements about the child in song material.

Give all children individual musical attention or a chance to play and sing individually. This usually helps to avoid problems with singling out special students.

Use as much live music as possible. Records and tapes do not usually allow for individual variations and differences.

Pace the music sessions so that children are kept engaged and busy musically all the time. This leaves no time for misbehaving.

Be flexible in planning. Be ready to change lesson plans at the last moment to find an activity that will capture the attention of a problem child before he/she has a chance to misbehave.

Plan musical activities and lessons that are clearly structured. Special children function better when they feel secure and can be prepared for what will happen.

Be open about individual differences, but be sure to point out that *everyone* has problems they must deal with and skills they find difficult to learn.

Make sure you are very secure with the music you are going to teach so that your full attention can be given to the responses of the students.

Keep learning experiential.

TEACHING STRATEGIES

Be consistent in rules and in teaching procedures. Special students function better when they know what to expect.

Set reasonable behavior standards for *all* students and be fair and consistent in applying those standards.

Avoid overprotecting special students. Give them the chance to develop independence and personal self-confidence.

Keep rules simple and specific and phrased in positive terms. For

example—"You must stay in your chair." rather than "Don't get out of your chair!"

Keep praise and criticism very specific. Let the child know that one particular action was incorrect, rather than the student was "wrong" or "bad."

Use frequent positive feedback. Be on the lookout for what the special child does right and comment on that rather than waiting for him/her to do something wrong.

Consult with students to find out what they can and cannot do.

Work on a split level. Part of you should be constantly diagnosing and evaluating each student, while you are teaching the lesson.

Use short, simple sentences when giving directions or explanations. Give only one direction at a time.

Limit extraneous, distracting stimuli from the room such as unused instruments or paper clutter.

Repeat directions frequently throughout the lesson.

Speak clearly and give important information while looking directly at the students.

Try not to cloud the lesson by giving extraneous information.

Be aware of the effect of seating arrangements in your class. Try changing the classroom to see what promotes the best learning environment. Keep special children close to you so you can help them focus, or quietly divert inappropriate behavior.

Plan lessons that will keep the students actively engaged. If they are busy and interested there will be no time for inappropriate behavior.

Find different activities that work on the same skill. The children who have mastered the skill will be interested in learning a new activity while the special student is given another opportunity to develop that specific skill.

Consult often with other teachers and specialists to find ideas that have worked for them and can be incorporated into your program.

Know yourself. Be aware of your own tolerance level and find ways of dealing with your own reactions before they can get out of hand.

Enjoy making music with your students and they will enjoy making music with you.

Integrating

With understanding about individual abilities and disabilities, and some guidelines on ways to adapt musical activities and teaching strategies to the "mainstreamed" music classroom, it is possible to integrate the special student and special education into the public school music classroom. The key to successful integration is a willingness to try: To try working in new and unfamiliar situations; to try working with students that we might not have had a chance to work with before; to try out new materials and activities. Successful integration requires, above all, a willingness to try and make the situation work, not only for our special students, but for all our students.

Although I have mainly discussed ways to adapt your existing material and ideas to best fit the mainstreamed classroom, there are many musical resources developed specifically for use with special children that can be easily integrated into your present music curriculum. These materials place a great emphasis on individualization, while still providing excellent means for true musical growth and development. These songs and instrumental pieces are designed to teach music through doing and experiencing, and the student learns from making music. This is an exciting way to learn not only for the special student, but for all students. By introducing "special" education emphasizing experiential learning and individualization into your program, you can open new horizons in music making and learning. These resources are listed at the end and consist of both readings on music for the special learner and music composed especially for use with the special learner.

Through commitment to the value of music to all people and enthusiasm for bringing the joy of music to all children through music education, we can learn to understand special children, help them and ourselves adapt to their special needs, and integrate them into the music program. It is in our power to give the happiness and satisfaction of making music to all special children.

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